One day when he was stamping his foot very much, as if he were Mathias in "The Bells/' my little Edy, who was a terrible child *ani* a wonderful critic, said:

" Don't go on like that, Henry. Why don't you talk as you do to me and Teddy ? At home you *are* the Vicar."

The child's frankness did not offend Henry, because it was illuminating. A blind man had changed his Shylock; a little child changed his Vicar. When the first night came he gave a simple, lovable performance. Many people now understood and liked him as they had never done before. One of the things I most admired in it was his sense of the period.

In this, as in other plays, he used to make his entrance in the *skin* of the part. No need for him to rattle a ladder at the side to get up excitement and illusion as Macready is said to have done. He walked on, and was the simple-minded old clergyman, just as he had walked on a prince in " Hamlet," a king in " Charles I," and a saint in ” Becket"

A very handsome woman, descended from Mrs. Siddons and looking exactly like her, played the gipsy in " Olivia/[1] The likeness was of no use, because the possessor of it had no talent. What a pity !

" Olivia[J>] has always been a family play. Edy and Ted walked on the stage for the first time in the Court " Olivia/' In later years Ted played Moses and Edy made her first appearance in a speaking part as Polly Flamborough, and has since played both Sophia and the Gipsy. My brother Charlie's little-girl* Beatrice made her first appear-ance as BiH, my sister Floss played Olivia on a

provincial
tour, and my sister Marion played it at the Lyceum when
I was Dl.

I saw Floss play it, and took from her a lovely and sincere
bit of " business," In the third act, where the Vicar has